

IMAGE FILE

A Journal from the Curt Teich Postcard Archives of the Lake County Museum, Lake County, Illinois

VOLUME 7, NUMBER 1 1992

- **Century of Progress
Sky-Ride 1932-1935**
- **Curious Architecture**
- **Notes From The
Research Desk**
- **INDICIA:
Recent Publications**



GENERAL INFORMATION

The Lake County Museum is a publicly owned institution devoted to collecting, preserving, and interpreting the history and geography of Lake County, Illinois from its earliest known inhabitants to the present. The **Curt Teich Postcard Archives** is a section of the Museum, devoted to the preservation and interpretation of the postcard format of visual information and to the care of the industrial archives of the Curt Teich Company of Chicago. The Teich industrial archives includes photographs and postcards of subjects related to North American twentieth century culture.

The Lake County Museum is a department of the Lake County Forest Preserve District.

Location About 40 miles northwest of Chicago in the Lakewood Forest Preserve.
Route 176 and Fairfield Road,
Wauconda, Illinois 60084 (708) 526-7878
Fax (708) 526-0024
(708) 526-8638 Curt Teich Postcard Archives

Curt Teich Archives Office hours 8:30 a.m. to 4:30 p.m. Monday - Friday
Research is by appointment only.

The Curt Teich Archives offers a separate membership (see below).

Museum

Exhibition Open Monday through Saturday 11:00 a.m. to 4:30 p.m. (Thursday until 7:30 p.m.) Sunday 1:00 p.m. to 4:30 p.m. Morning hours are reserved for school tours. The permanent exhibit of the Curt Teich Archives "America in a Postcard Mirror" is on view during gallery hours.

Research Library Monday - Friday by appointment only.

Admission \$1.00 for adults, 50¢ for students and seniors. Monday is a free day for all visitors. Admission is always free for Curt Teich Archives and Lake County Museum Association members.



View of 200 foot level platform, west tower of the Sky-Ride at the Chicago Century of Progress, 1933. Detail of C.R. Childs postcard.

JOIN US

The Curt Teich Postcard Archives needs your support to maintain quality preservation of its collections and to find new ways of making its resources available.

Your membership or donation to the Curt Teich Archives will help provide professional staff to care for the Archives, will aid in the ongoing effort to preserve the artifacts through environmental monitoring, conservation procedures and materials, and will help support methods of bringing this unique material to the public through exhibits, publications, and research services.

The Curt Teich Postcard Archives at the Lake County Museum is a valuable resource of historically significant photographs; images that tell the history of twentieth century North America.

Enroll now as a member of the Curt Teich Postcard Archives.
Annual Membership:

Individual	\$ 20.00
Family	\$ 25.00
Institution/Group	\$ 30.00
Contributing	\$ 50.00
Sustaining	\$ 150.00
Life (One-time payment)	\$ 500.00

Benefits of membership include free admission to the Museum, a subscription to **Image File**, 10% discount in the Museum store, a 10% discount on Teich Archives research services, and a 10% discount on book and postcard reproduction sales.

The Chicago Century of Progress Sky-Ride 1932-1935



Sky-Ride over lagoon at night, Chicago Century of Progress, 1933. Photo courtesy University of Illinois at Chicago, The University Library Department of Special Collections.

By Robert J. Havlik

November 1991 marked the fifty-seventh anniversary of the closing of the Century of Progress Exposition in Chicago, Illinois. This "World's Fair" ran for two years, 1933 and 1934. The feature attraction of the Fair was a spectacular horizontal cable transport system which operated between two 623 foot steel towers and was known as the "Sky-Ride."

Fifty years before, French engineer Gustave Eiffel created a 1,000 foot iron tower for the Paris Exposition of 1883. The tower symbolized the progress of engineering skills to that time. A similar tower was projected for the World's Columbian Exposition held in Chicago in 1893, but planners settled instead for the large, circular Ferris Wheel.¹

Planners for Chicago's second World's Fair, also felt the need for some dominant feature projecting high above all other Fair structures. Their wish was that it should be, "designed as an architectural climax of composition as a

whole, and give the visitors a thrill by its unusual appearance."²

Since one of the basic goals of the Century of Progress was to demonstrate the successful union of science and industry, the planners decided that several unique engineering concepts had to be brought into play in the design of this new attraction. In addition, several conditions had to be met. First, it had to be a tall structure in the tradition of the Eiffel Tower. Second, because of the curious shape of the fairgrounds, in which the west end of the grounds was separated from the east by a large lagoon, it needed to be some type of transport system from one side of the Fair to the other.

The resulting Sky-Ride system was composed of two giant 623 foot steel towers, constructed 1,850 feet apart at the northern end of the Fair. The towers were connected by a unique cable suspension system which supported two parallel cableways, at the 218 foot level, over which self-propelled "Rocket" cars would travel.

The west tower was located immediately south of Soldier Field, and the east tower, across the lagoon between the State's Group and the Electrical Group of exposition buildings. At the 218 foot level, visitors could enter one of twelve "Rocket" cars, ride the cable across the lagoon, and get a magnificent view of the Fair, the Chicago skyline, and the waterfront. At the 592 foot level of each tower was a glass enclosed observatory. One level higher was an open air observatory and a machine room where visitors could observe the machines operating the elevators.

The "Rocket" Passenger Cars

Early in the planning process, it was decided that the passenger cars for the system would be designated as "Rocket" cars. Original drawings showed independently operated, egg-shaped pods with the capacity of thirty-two passengers and an operator, on two levels. The outside appearance was eventually modified to be more box-like, resembling the gondola of a rigid airship such as the



"Amos" the Rocket car. Photograph from privately published postcard album in the Teich Archives collections.

USS Macon (a well-known dirigible at that time.) The twelve cars were constructed out of Duralumin. Each weighed 16,500 pounds and held thirty-six passengers. The cars were thirty feet long, eighteen feet high, and were suspended from four separate two-wheeled trucks.³

The Ride

After riding the elevator to a height of 218 feet, passengers could enter the cars at two levels. The cars were suspended from a rail at the boarding point, between two brackets (which prevented swaying as the cars were loaded). The doors were closed, the

operator started the electric motors, and the cars left the platform under their own power. They quickly picked up speed on the rails, to the end of a truss where grips locked onto the tow ropes. The car was then pulled over the cableway between the two towers. As the cars reached the trusses projecting from the tower on the other side, the traction ropes were automatically released and the car again rode on the rails, driven by electric motors, to the point of debarkation.

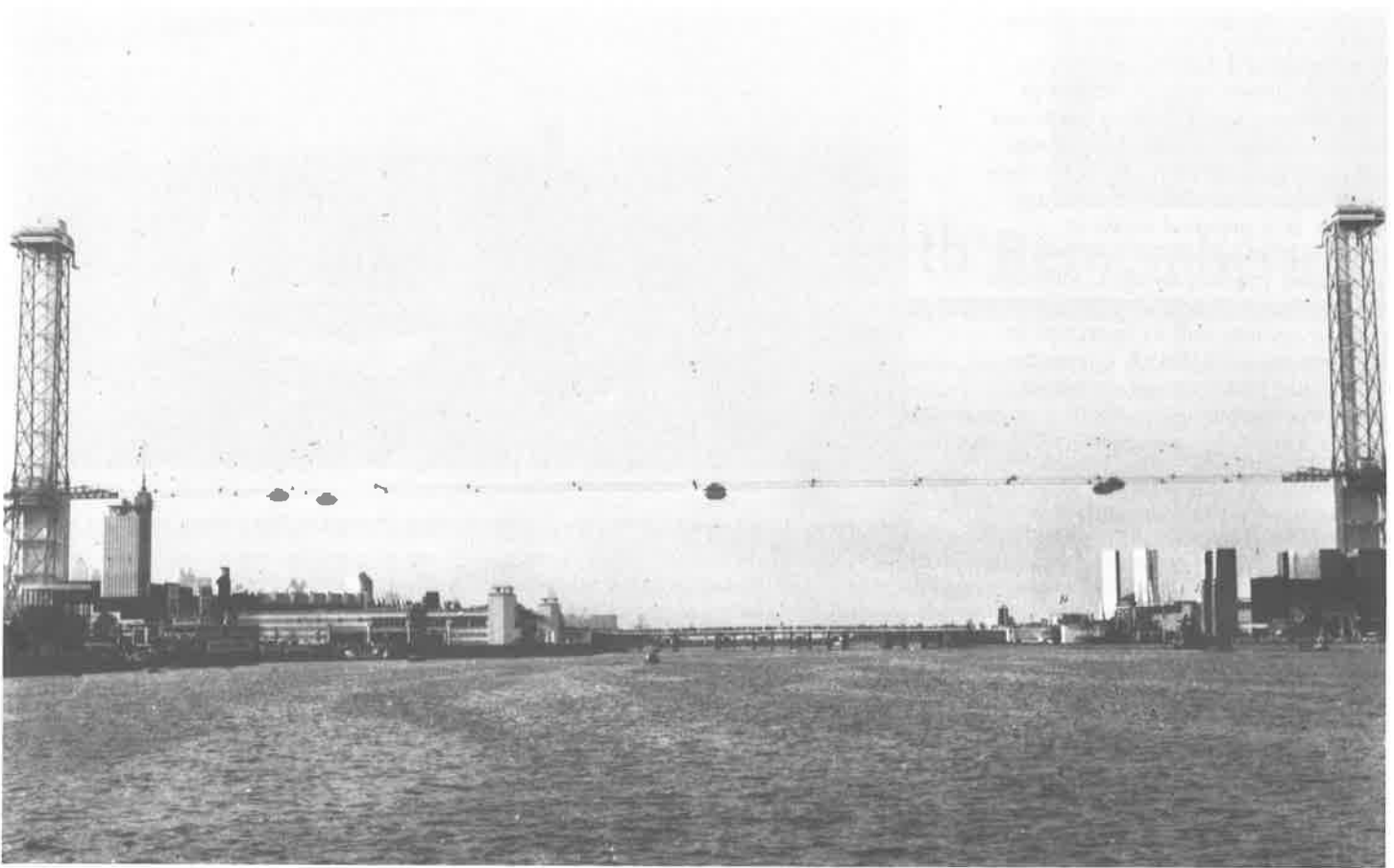
The cars were operated about 700 feet apart at a speed of 520 feet per minute. The total trip from tower to tower took approximately three and one-half minutes.

The aluminum and glass "Rocket" cars were not very colorful, but they were spotlighted at night as they travelled across the cable and jets of colored steam were emitted from them at intervals, like rocket trails.⁴ Since the cables of the suspension system were strung with small electric lights, the overall nighttime appearance was one of small bugs scurrying under a glistening spider web.

Popularity of the Sky-Ride

The Sky-Ride towers were the largest structures at the World's Fair. They were also the tallest structures west of





View of the Sky-Ride over the lagoon at the Chicago Century of Progress. Photograph from privately published postcard album in the Teich Archives Collections.

the Hudson River at that time. From the top of the tower, visitors could see four states and vast Lake Michigan before them. The Sky-Ride quickly became the symbol of the Fair itself.

The popularity of the Sky-Ride was immense. It was estimated that approximately twelve percent of fair visitors used the facility, and on one day it accommodated 55,000 people. During the two years the Fair was open, the system worked relatively trouble free and over 4,320,000 people paid admission to ride the "Rocket" cars or visit the observatory towers.

In 1933, the cost to ride the "Rocket" cars from one tower to the other was forty cents for adults and twenty-five cents for children. The nighttime trip being relatively more exciting, there was a special rate of twenty-five cents for adults and fifteen cents for children until 6:00 p.m. The ride to the observation platform at the top of either tower cost the same.

Destruction of the Towers

After a two year run, the Chicago Century of Progress Exposition closed in November 1934. By early 1935, most of the buildings were removed in response to the regulation of the International Convention on Expositions, that no building become permanent unless necessary. Only the two towers stood guard over the remains of the fairgrounds, and their demolition was the final operation of dissolution. On Saturday, June 8, 1935 at 5:55 a.m., a

charge of 120 pounds of dynamite was set off, blasting apart the connections of the two main cables with the anchorage to the west tower. With the explosion the structure tilted toward the east and fell with a roar.⁵ The explosion of dynamite also damaged one of the doors of nearby Soldier Field.

The destruction of the east tower was accomplished in a much more careful and scientific manner on Friday, August 30, 1935. Since this tower was isolated in a safe area on the north-erly island, its destruction was announced, and nearly 200,000 people

gathered to see the 3:00 p.m. top-pling. An NBC microphone linked to a coast to coast radio hook-up was placed in the tower so that the nation could hear its demise. In place of the destructive dynamite, Thermit was used to melt through the legs of the tower. After a puff of smoke, the tower slowly listed to the north and then crashed with a thunderous roar. A total of forty-five seconds elapsed from the ignition of the Thermit until the crash. The Century of Progress was no-more.⁶ The steel was sold for scrap. Years later, some of this scrap steel was used by the Japanese in



Night view of the Chicago Century of Progress from the Sky-Ride observation tower. Curt Teich postcard. 1933. 5

bombs on the attack of Pearl Harbor.

As a model of a future commercial transport system, the Sky-Ride was not a success since it was a contrived hybrid between a suspension bridge and a heavy-duty tramway. The subsequent expansion of the use of automobiles as a personal mode of transportation increased the need for suspended roadway bridges. Although there are some heavy-duty freight tramway systems still in operation today, they are used mostly to handle short-haul, heavy tonnage material movement problems.

The concept of "Rocket" cars which were designed to imitate the gondolas of large lighter-than-air craft, also went out of vogue with the subsequent disasters incurred by airships in the late 1930s.

The reaction of the technologically unsophisticated fair-goer in the early 1930s to the Sky-Ride is worth mentioning. Despite idealistic objectives attributed to it by the Century of Progress administration, it was still perceived by the man-on-the-street as a thrill ride and as such created a degree of apprehension. In an attempt to humanize the technology, the towers and cars were soon given popular names, as were large trains, ships, and aircraft of the day. The "Rocket" cars were called "Amos" and "Andy," after the popular radio show which was being broadcast from Chicago at the time. The towers were named after minor characters from the show.

To engineering minds, the Sky-Ride was a mere mechanical contrivance, or at best a technical phenomenon involving some innovative and some existing technical concepts. The ride level was fifty feet lower than the top of the Ferris Wheel at the 1893 Chicago Fair. While the towers were twenty feet taller than the top of the statue on the Chicago Board of Trade, they were less than one-half the height of the present Chicago Sears Tower. Today the CN Tower in Toronto is as tall as the distance between the two Sky-Ride towers.

Over the past years, however, the Sky-Ride has emerged as The Symbol of the 1933-1934 Chicago Century of Progress Exposition. Efforts to match the Eiffel Tower and Ferris Wheel as fair spectacles were completely successful. Even today the Sky-Ride is the most remembered structure and attraction of the Century of Progress. □

Robert Havlik is the Engineering Librarian at the University of Notre Dame, School of Engineering.



View of the Chicago Century of Progress from the Sky-Ride. Photograph from privately published postcard album in the Teich Archives collection.

How to find it in the Teich Archives...

The following subject headings from the Teich Archives' computer index may be searched for topics related to this article:

CENTURY OF PROGRESS/
general view

CENTURY OF PROGRESS/
cartoon

CENTURY OF PROGRESS/map

CENTURY OF PROGRESS/
bird's eye view

CENTURY OF PROGRESS/
individual exhibits

CENTURY OF PROGRESS/
advertising

CENTURY OF PROGRESS/
"Chicagoland" view

CENTURY OF PROGRESS/misc.

NOTES

1 Jay, Robert, Taller than Eiffel's Tower: The London and Chicago Tower Projects, 1889-1894," *Journal of the Society of Architectural Historians* 46 (1987): 145-56.

2 Lohr, Lenox R. *Fair Management: The Story of the Century of Progress* (The Cuneo Press, 1952).

3 Grove, William G., "Transporter Suspension Bridge to Thrill World's Fair Visitors," *Engineering News-Record* 109 (1932): 172.

4 Lohr, *Fair Management*, 172-3.

5 McDowell, Malcom, "Skyride Felled by Blast," *Chicago Tribune* (1935): 1.

6 "Throng Sees SkyRide Fall," *Chicago Tribune* (1935): 1.

New Service Assists Researchers

The Teich Archives recently purchased a Canon CLC200 color laser copier, which is sure to be a boon to users of the Archives' services. Increasingly the Archives is being used by publishers, picture researchers, film and video makers, and advertising agencies. These types of users often work with close deadlines; sometimes overnight. With the new color copier, Teich Archives staff can provide instant full-color copies to meet these stringent time requirements. The color copies will not be provided for publication (the Teich Archives photographic services will still be the sole provider of reproduction-quality materials), but will prove invaluable to designers in the creation of mockups and presentation boards.

Postcard collectors and private researchers will also benefit from the availability of the new color copy service. Full-color copies of any Teich images are available, without the longer time requirements and relatively higher cost of the Archives' photographic services. Individuals might also enjoy the availability of color enlargements for framing or other types of display.

Color copies from the Teich Archives come in two sizes; 8½" x 11" costs \$3.00 and 11" x 17" costs \$4.50. Of course, Teich Archives members receive a ten percent discount on this and all research services. Unless prior arrangements are made, all orders must be accompanied by a check or money order. For more information about the new color copier service or to order copies, call the Archives at (708) 526-8638.



Architecture Worth Seeing— Real Barbequed Sandwiches Worth Remembering

Absolutely pure, sweet cider made from the apples of the Ballincara Orchards has been sold from the giant cider barrel three miles west of Gaithersburg, Maryland since the prohibition days of 1919. Owen Albright's enormous, encrusted Shell Fence protected a garden in St. Petersburg, Florida from the turn of the century until it was destroyed in a 1921 hurricane. And in 1939, MacPherson's Drive-In restaurant, painted a gaudy Scottish tartan and with a roof-top sign shaped like a tam-o-shanter, advertised "architecture worth seeing — real barbequed sandwiches worth remembering" on East Broadway in Long Beach, California.

"Architecture worth seeing" was indeed the *raison d'être* for all the strange and curious structures included in *Curious Architecture*, the most recent addition to the Preservation Press' "Views From America's Past" series, published cooperatively with the Curt Teich Postcard Archives. *Curious Architecture* features twenty ready-to-mail reproduction postcards from the Teich Archives dating from 1908 to 1954. The "curious" structures are varied, and include the zealous purchase of city officials made to beef up tourist traffic, such as the case of the Spruce Log in Detroit. The Log, once part of the exhibit for Washington state at the 1904 St. Louis World's Fair was transported cross-country to become "one of the interesting sights" at Palmer Park in Detroit. Other structures were designed to stop motorists along the highway, enticing them to buy apple cider, sleep in a tee-pee, or dance the night away on the deck of a ship-shaped restaurant. Two structures included in the book might simply have been the fanciful concoction and unshakeable will of a restless mind, such as Parker's Castle in Pittman, Nevada, made of stone and over 60,000 glass bottles. All the buildings were made to attract and hold attention and to charm the imagination of passers-by.

Curious Architecture is the sixth title in the "Views From America's Past" series which also includes *Ducks & Diners* (roadside architecture), *Picture Palaces* (movie theatres), *Mostly Moderne* (art deco architecture), *Down By the Seaside* (seaside architecture), and *Built to Amuse* (amusement parks). All six books plus other titles are available from the Teich Archives. For information call the Archives at (708) 526-8638 or use the attached order blank. □



The Cider Barrel roadside stand. Note words on the barrel related to prohibition. Curt Teich postcard. 1919.

NOTES FROM THE RESEARCH DESK

By Debra Gust, Teich Archives Staff Researcher

With this article begins a new Image File feature. "Notes from the Research Desk" and "Cataloging Notes" will be offered in alternate issues, focusing on the use of and access to materials in the Teich Archives.

The Curt Teich Postcard Archives receives over two thousand research requests each year. They are as diverse as the Art Department of *Metropolitan Home* magazine looking for views of American vernacular architecture, to a loving son looking for the perfect anniversary gift for his parents — a photograph of the now demolished hotel where they spent their honeymoon. Some requests are very straightforward and can be handled simply by calling up a subject or location list on the computer then locating the postcards in the files. Other requests are more vague and may require some discussion among the staff members to focus in on what the researcher is actually looking for, how it might be catalogued, and where it can be located in the Archives. We have been asked for views tracing the route of the Lincoln Highway and for views of families of the 1950s and 1960s enjoying leisure time. It is most satisfying when we are able to find the perfect image, the one that fills in the gap of a researcher's project.



"Wheeling West Virginia: One of the Greatest Athletic Feats Ever Performed!" Curt Teich postcard. 1908.



The south end "Big Room" at the Grove Park Inn, Asheville, NC. Made of boulders of flint and mica, the room is 120 feet long and 80 feet wide and can "comfortably entertain 1,000 people!" Curt Teich postcard. 1915.

Goldenseal Magazine, a state publication of West Virginia, is a major publisher of historical photographs from state and national archives and private collections. These photographs are used to illustrate stories and features on traditional West Virginia life. While preparing an article about Wheeling, West Virginia postcards, the magazine was led to the Teich Archives through postcards that were already in the West Virginia Archives.

Goldenseal was particularly interested in a postcard titled "Wheeling West Virginia, One Of The Greatest Athletic Feats Ever Performed." The card was first printed in 1908 and reprinted through the 1930s. It depicts a charming little girl dressed in denim bib overalls, slick black boots, a floppy straw hat and a flowered kerchief tucked in her back pocket. She is pushing a tiny wheelbarrow that is overflowing with the state of West Virginia.

The earlier card is a vertical view, showing the little girl pushing her wheelbarrow down a lane surrounded by wildflowers and woods. The later horizontal view added the phrase "On The Ohio River" and shows the child performing her feat while walking on water.

Debbie Jackson of *Goldenseal* was interested in finding some original photography since they already had copies of the postcards. The original touched up photograph from the 1908 view was found in the job envelope for the 1936 view along with a more

recent touched up photo. Debbie told us that the little girl was the daughter of the Wheeling photographer, a man named Mr. Kirk, in whose studio the original photograph for the first issue of the postcard was taken. We were also able to locate the same view from 1910 that showed a boy in place of little Miss Kirk. He is just as charming as he wheels his burden effortlessly, with a wide-eyed grin and a feather jauntily stuck in his straw hat. He may not have been as popular, however, since he does not appear again in later reprints as she does. For more information about *Goldenseal* contact the magazine at the Cultural Center, Charleston, WV 25305.

Researchers are often surprised when they request the print-out of a certain subject heading and then are told how many pages to expect. The major subject heading for HOTELS has 18,748 images. Its first minor heading, Inns/Guest Houses has 2,727. Of course these lists can be narrowed down even further when we do a cross-reference list for a specific location.

On a recent visit to the Grove Park Inn in Asheville, North Carolina, this writer noticed original Curt Teich postcards among the artifacts displayed as remnants of the Inn's past lives. The postcards were set among the china plates, glass pitchers, and silver table settings in lovely wood and glass display cases in the Inn's hallways. When I returned to the Archives, I was curious to see just how many images of the Grove Park

Inns were cataloged. A cross-reference search of HOTELS/Inns for Asheville turned up thirty-nine images of the old Inn's interior, exterior, and surrounding grounds dating from its construction to 1940.

The Grove Park Inn was built in 1913 on the western slope of Sunset Mountain overlooking the city of Asheville. Patterned after the Old Faithful Inn in Yellowstone Park, the Grove Park Inn was built of native stone instead of logs. An excerpt from the script of one of the Teich postcards reads:

The Grove Park Inn, one of the most notable and unique resorts of this country, is operated the year 'round, and is noted for its atmosphere of rest, comfort and wholesomeness...A thousand acres of woods and mountains adjoin the hotel and its front lawn is the hundred twenty-one acre 18 hole golf links of the Asheville Golf Club.

Nearly eighty years later this massive granite structure still stands up to that testimonial. A renovation and expansion completed in the mid 1980s restored the Inn to its original grandeur while converting it from a seasonal enterprise to a year-round resort and convention center. The original Roycroft Arts and Crafts furnishings have been carefully refurbished and supplemented with skillful reproductions while a huge, modern addition has been added to bring the Inn up to today's luxury standards. (There are eighteen images relating to the Roycroft Inn and Studio in the Teich Archives cataloged under RESORTS/Art Colony in East Aurora, New York.) Great attention has been paid to detail and the Grove Park Inn has the same charm and ambience that one can see while looking through the old postcard images.

The Grove Park Inn has a Historian who was very interested in receiving photocopies of all the Curt Teich postcards for her own archives since it was a project that she had been pursuing for a long time. She was especially pleased that I was able to date all the images for her. The delicate tints of these old images reveal that time has not worn away the luster of this luxurious and inviting resort. They are an ephemeral testimony to the slogan on the Inn's stationery: "A Grand Hotel, Yesterday, Today and Tomorrow." □

INDICIA

Images from the Curt Teich Archives are included as illustrations in many and varied publications. Indicia is an annotated "booklist" of recent publications and exhibitions in which Teich Archives images appear.

- Butko, Brian "Ligonier Beach," *Pittsburgh History*, Fall 1991, p 145 (back inside cover).

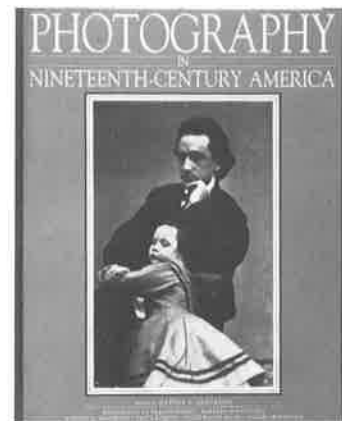
Brief update on the fate of a 400 foot long outdoor swimming pool along the Lincoln Highway in western Pennsylvania. The pool, first developed in 1925, may succumb to the competitive pressure of water slide amusement parks in the area and not open for the summer season of 1992.

- Butko, Brian "USO Canteen in Pittsburgh," *Pittsburgh History*, Winter 1991, p 193 (back inside cover).

Brief examination of the USO Canteen Variety Club, opened in Pittsburgh in 1943 and now no longer standing.

- Sandweiss, Martha A., ed. *Photography in Nineteenth Century America*. Fort Worth: Amon Carter Museum, and New York: Harry N. Abrams, 1991. 335 pages, 240 illustrations. ISBN 0-8109-3659-3 (cloth) and 0-88360-067-6 (paper).

Two early Teich-produced postcards are used in Peter Bacon Hales' essay "American Views and the Romance of Modernization." Hales uses the Teich images in a discussion of postcard production as symptomatic of how the "modernized system of manufacturing visual artifacts became a sort of caricature of the earlier view tradi-



tion [in photography] and its emphasis on the transparency of the medium and its accessibility to universal Truths of human, natural, and cultural destiny."

- Stone, Lisa and Jim Zanzi. *The Art of Fred Smith: The Wisconsin Concrete Park*. Phillips, Wisconsin: Wisconsin Concrete Park, 1991. 39 pages, 47 illustrations.

A self-guided tourbook of the Wisconsin Concrete Park and treatise on the embellished concrete sculptures built by Fred Smith, a retired lumberjack and self-taught artist. The installation of monuments Smith created embody "a cohesive panorama of history, legend, and his immense imagination." For information about the Wisconsin Concrete Park or to obtain a copy of *The Art of Fred Smith* (which was published in a small run and may be hard to find), contact Lisa Stone, c/o the Price County Forestry Department, Normal Building, Phillips, WI 54555.

continued on page 11



The Grove Park Inn, Asheville, NC. Curt Teich postcard. 1913.

MUSEUM EXPANSION OPENS TO PUBLIC

First Exhibit Features Horse-Drawn Era

In the past, most visitors to the Lake County Museum were surprised to learn that only a small portion of its collections were on display. The exhibits only hinted at the vast stores of objects cared for behind the scenes. All that is changing now, as the first of two major expansions opens to the public.

Exhibit space has nearly doubled and an education center has been added. The goal is to make the Museum's inventory of over 18,000 artifacts more accessible to the public through expanded exhibit and education programs. Set in the 1,500 acre Lakewood Forest Preserve, the Museum is fast becoming one of the largest and most active historical institutions in the area.

Today, as you enter the Museum, you'll have already left your car in the new parking lot, crossed one of the two new outdoor program areas, and stepped into a new entrance on a rolling lawn overlooking Taylor Lake. The redesigned front lobby offers a staging area and access to the west courtyard, the second and larger outdoor program area. To one side of the lobby stands the new wing, which features an education center, 2,800 square feet of new exhibit space, and the Museum store.

Education Center

The educational center is a great hall, flooded with natural light and beautifully floored in maple wood. This area serves as an assembly place when needed, but its main function is as the site of education programs.

A novel education technique planned for this room employs the use of a timeline. Visitors and school children will be challenged to compare local, regional, and national events or issues and place them in their proper context. A series of stenciled images depicting historical events and linking the past, present, and future will be added to the floor to help this timeline concept come alive.

The Horse-Drawn Era

Surrounding the education hall are exhibit galleries that double pre-existing exhibit space, allowing visitors to see much more of the Museum's extensive collection of artifacts. The first and current exhibit, "Horse Power: Horse-Drawn Transportation in Lake County" is a tribute to that transitional time, circa 1890 to 1930 when the horse and buggy became affordable to the middle class. The spaciousness of the new wing allows for display of the Museum's full complement of horse-drawn vehicles. Included



After months of preparation, the Lake County Forest Preserve's Museum expansion opens to the public. Staff members are shown in the new education center preparing the first exhibit, "Horse Power."

are three large photo murals, and a selection of other period photographs and signage from the Teich Archives and the Museum's Regional History Archives.

Visitors enter the exhibit by crossing a covered bridge and hearing the sound of horse hooves on wooden planking. The first gallery houses business vehicles such as milk, mail, and laundry wagons as well as a hearse and several farm wagons. A life-size horse model, originally used to fit harnesses, shows the size relationships of horse, human, and vehicle. A second gallery features the Museum's sleighs, including a "one-horse open sleigh" and a coach-driven version. Carriages are displayed in the third gallery, including a two-seater buggy, a four-seater surrey, and two Brougham carriages. The fancier model has a silk

and leather interior, sliding beveled glass window panels, and a speaking tube to summon the driver.

Artifacts related to the use of horse-drawn vehicles are also on display. Buffalo and horsehair laprobes, fur hats and muffs rest on the carriages and sleighs, while tools related to the use of farm vehicles stand ready. There is even a coffin in the hearse.

Hands-on items are available also. Visitors can ring a strap of sleigh bells, or test their skill at a rein board. A slide show featuring recorded memories of local residents recalling horse-drawn transportation in Lake County is also featured.

From Planning to Grand Opening

It took just two and one-half years from first approval of the new wing project to the grand opening on February 15, 1992.

In 1989, the Lake County Forest Preserve Board of Commissioners approved a plan to increase education, exhibit, and storage space for the Museum. A call for architects went out soon after. The firm chosen, David Woodhouse Architects of Chicago, had a strong portfolio of past museum work, including projects for the Terra Museum of American Art in Chicago and the Krannert Art Museum at the University of Illinois at Urbana/Champaign.

For Teich Archives members visiting the Chicago area, remember that **your membership entitles you to free admission to the Lake County Museum.** Come out and experience the new wing and "Horse Power" exhibit. You would be most welcome! □

INDICIA

continued from page 9

- Auer, Michael J. *The Preservation of Historic Signs*. Preservation Brief 25. Washington, DC: The National Park Service, 1991. 12 pages, 29 illustrations.

Substantive pamphlet on the history and preservation of signage. The text is limited to a discussion of signs as "lettered or symbolic messages affixed to historic buildings or associated with them" while recognizing that "signs" refers to a great number of verbal, symbolic, or figural markers other than those affixed to buildings. Sign types and practices in North America are discussed, dating from pre-nineteenth century through the twentieth century. Sign regulation, the "sign as icon," and the preservation of historic signs (including sections on repair and reuse) complete the examination of the topic.

To obtain a copy of Preservation Brief 25, write to the Superintendent of Documents, Government Printing Office, Washington, DC 20402-9325. Cite GPO stock number 024-005-01086-6. The cost is \$1.00 per copy, including postage and handling.

- Hodgson, Pamela D. "Yesterday's City: The Scoundrel and the Scientist," *Chicago History*, Fall and Winter 1990-91, pp 82-96.

Article about the University of Chicago's Yerkes Observatory in William's Bay, Wisconsin and about University of Chicago astrophysicist George Ellery Hale. His founding of the Yerkes Observatory revolutionized astronomy in America and brought the nation, which until then lagged behind Europe, to the forefront of astrophysics.



North Main Street, Rockford, IL. Featured in the National Park Service "Preservation Brief 25" on the preservation of historic signs. Original photograph for postcard. Curt Teich Postcard Archives. 1929.

- Bialer, Steven, E. "The Way Were: Postcards of Early Chicago." *Chicago: The City That Works* (Advertising supplement to the *Chicago Tribune*), 6 October 1991, pp 18-20.

Color postcard views of Chicago including; the Palmer House, the corner of State and Madison Streets, Blackman's Men's Haberdashery on Adams Street, old Comiskey Park, a 1903 view of the lumber district, and Colosimo's Restaurant.

- Keister, Kim "Wish You Were Here: The Curt Teich Postcard Archives Depict Americans as They Saw Themselves Through the First Seven Decades of the Twentieth Century," *Historic Preservation*, March-April 1992, pp 54-61.

Lavishly illustrated with thirty-nine color postcard images, the Teich Archives and how it is used by historians and others to interpret North American twentieth century life is described. Side-bar stories on small-town America, on the creation of a 1930s postcard from photograph to finished product, and on how postcards can be useful to architectural preservationists are also illustrated.

- Thornburg, David A. *Galloping Bungalows: The Rise and Demise of the American House Trailer*. Hamden, CT: Archon Books, 1991. 197 pages, 29 illustrations. ISBN 0-208-02277-5.

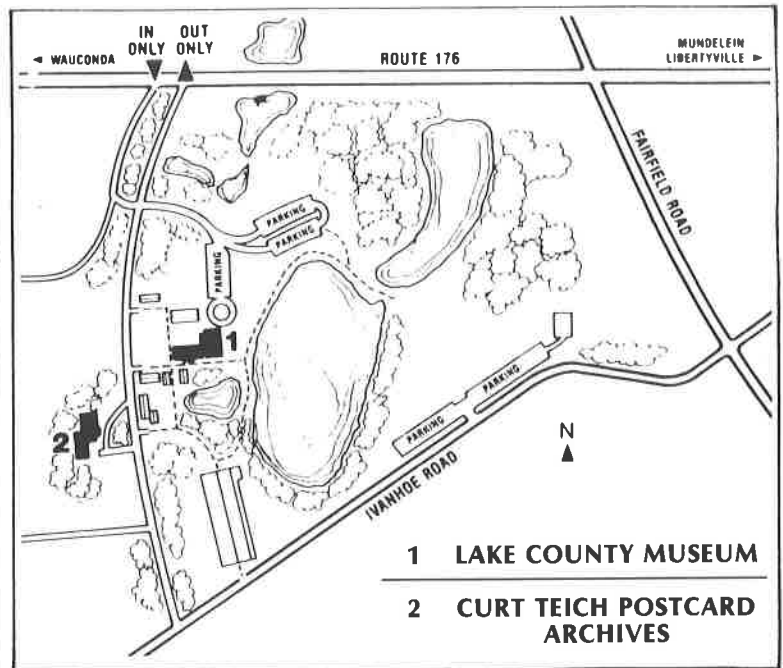
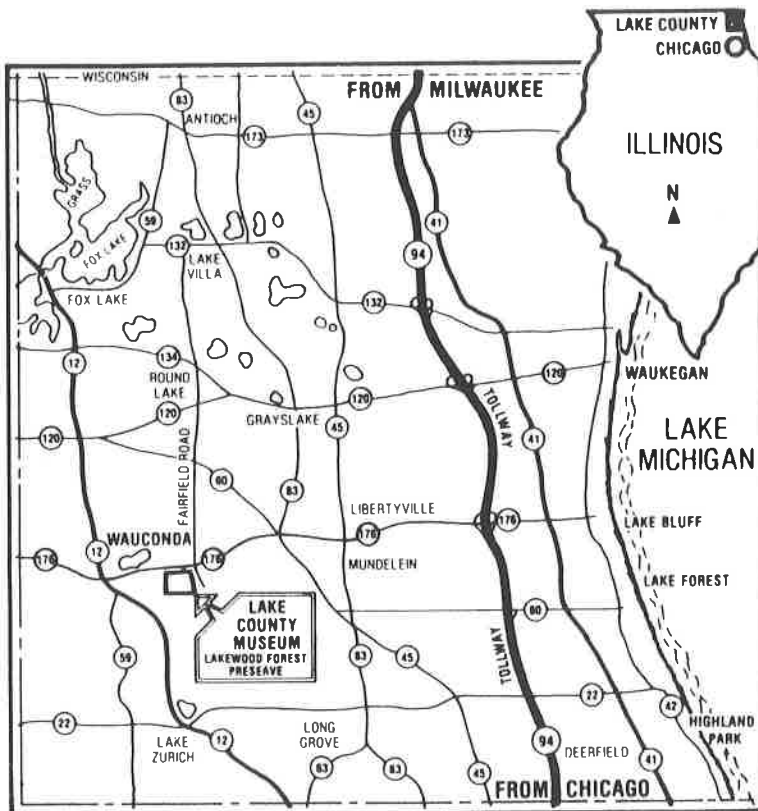
An overview of a forgotten people: the American trailerites. Blending research and recollection, David Thornburg, himself a trailerite born, takes a cultural, social, economic, and personal odyssey into the history of the house trailer and those adventurous folk who left behind settlement and security to pursue a dream of freedom on the American highway.

- Glasgow, Vaughn L. *The Social History of the American Alligator: The Earth Trembles With His Thunder*. New York: St. Martin's Press, 1991. 259 pages, 183 illustrations. ISBN 0-312-06287-7.

A highly entertaining and unusual history of alligator lore which traces the alligator's variegated past from pre-colonial times to its emergence as a vital factor in twentieth century literature and roadside commerce, from its appearance in the New York sewers in Thomas Pynchon's *V.* to its vaunted status (and size) in 1970s B-movies. Vaughn Glasgow is the director for special projects for the Louisiana State Museum and was project coordinator for the travelling exhibition "The Earth Trembles With His Thunder: The Social History of the American Alligator" from which this book is an offshoot. Eighteen Teich postcard images are used in this book, including one of the dust jacket illustrations.

- Schiechen, Richard (director), and David Hangland (producer). *Changing Our Minds: The Story of Evelyn Hooker*. 16mm color film, 75 minutes. Intrepid Productions: New York and Los Angeles, 1991. **World premier in February 1992 at the Berlin Film Festival.**

Evelyn Hooker conducted groundbreaking scientific research into male homosexuality. Using the analytical methods employed in psychology, she was the first to study the gay population as a non-criminal or "normal" group. This film traces her life and work during the years of this research from the 1940s to the 1970s. Images from the Teich Archives used in the film are 1950s views of buildings and locations in Washington, D.C. and Chicago. □



The Museum is located about 40 miles northwest of Chicago in the Lakewood Forest Preserve, Route 176 and Fairfield Road, Wauconda, IL 60084 (708) 526-8638.

The Curt Teich Company operated in Chicago from 1898 to 1974 as a printer of postcards, advertising pamphlets and brochures, maps, blotters, and sundry other printed items. The company eventually became the largest volume producer of postcards in the world. Over the span of 76 years of business, Teich saved copies of everything his firm printed, including most of the original photographic layout work. In this way he established an industrial archives that now exists as the nucleus of the Curt Teich Postcard Archives at the Lake County Museum. It is the intention of the Museum to preserve this resource and to research and analyze the importance postcard views have for understanding the history of twentieth century America.

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Image File provides a forum for discussions related to North American twentieth century culture. Articles, review essays, and news items will be considered for publication. Guidelines for submission of articles are available upon request by writing to the Publications Editor, Lake County Museum, Curt Teich Archives, Wauconda, IL 60084.

The *Chicago Manual of Style* 13th edition (Chicago, 1982) is used as the standard for style and footnote format. Decisions on manuscripts will be rendered within four weeks of submission. Offers to review books or suggestions of books to review are welcomed.

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